



Volume 5, Issue 3

9 March 2016

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## Words from the Secretary

**Craig Colombel**

February 2016 – [accolombel@zipcon.com](mailto:accolombel@zipcon.com)

A lot of new things are happening with the club. If you have not been to a meeting lately come and see the changes. Also plans are being made for the club to put on the 3 of Hearts. Now is your chance to put on a magic convention. If you are performing or have performed let me know and I will put it into the newsletter. Also if you have some thoughts you will like to see in print send it to me. Send the articles to [accolombel@zipcon.com](mailto:accolombel@zipcon.com).

Also it is that time of year again Time to pay your dues. The cost is \$25 (for a single membership) or \$35 (for a family membership). Help support your club. You can send your membership dues to:

Craig Colombel

509 So 165<sup>th</sup> St

Burien, WA 98148

Make the check out to NWRP

### Ring of Smoke Report

The meeting on Sunday, March 6 was a well attended event at Shawn O'Donnell's, hosted by JR, Ralph and Mark. JR worked with the older kids on close up magic and honed their skills, and showed off new tricks. The whole group discussed organizing an upcoming Mystic Pasta event, and enjoyed jamming together. All in all, a great time was had by all on a very rainy day.

Ben and Marty

## **President's Message**

### **Ralph Huntzinger**

End of the quarter, Jeff McBride, and allergies -- luckily I can take the hands off the club's wheel for a while and the world does not crash and burn.

Before I ramble let's get the business items out of the way: If you want to do the opening or closing performance at the meeting, let me know, otherwise you get me; I've finally convinced someone to plan a "teach-in", if you want to share your knowledge, (I know) "... let me know"; Guess I'll have to come up with another three months of themes since no one has stepped forward to head that "falling off a log" team; I'll be asking what book you have been reading and possibly add, "and what have you been practicing" -- if you have not been practicing, why not?; Remember this is a sharing and discovery organization; oh yes, pay your dues and bring a friend who is interested in magic.

It seems that even in the sunny part of the year magic enthusiasts don't travel far for magic shows, don't know why (I don't count convention shows because the audience reacts differently). Well, 90 minutes of a seasoned performer for \$30 is a show we should be telling all our friends and families about and it's only a short drive into Seattle on this Saturday afternoon (show time 1:00) -- Jeff McBride's show. We normally only see his shorter show although I enjoyed being recognized in his Vegas "Edge Show", could be that we didn't have time to change costumes so showed up in full Renaissance finery. On the same note, Lance Campbell is performing next week, That's Impossible Presents has a child I remember seeing at an early Lynnwood Magic Ring meeting night who has grown up (Aaron Wheeler) this Saturday. I'll just note that very few members traveled to Portland for an enjoyable Portland Magic Jam. TV, videos, and YouTube are stimulating but live performance cannot be duplicated.

I've often wondered why the song talked about April showers and May flowers when the flowering trees of the Pacific Northwest greet us in late February after months of rain from November through March. I guess Seattle Blues coupled with runny noses and dysfunctional bodies don't sync and scan with the winter months. The song derives from an English 1610 poem/folktale (1920 song is more familiar) and we're in similar climate zone, but it still bugs me especially when I've lost months waiting for sunshine and the histamines kick in. That relates to magic only because my energies go to allergies with a little left over to be pleasant to people, nothing much except spurts for creating, directing, and performing magic -- great excuse. I recommend Dr. Norman Rosenthal's "Winter Blues" along with a healthy dose of daily exercise plus sitting and reading from a great magic library, this concoction results in creative ideas for me that push me into creating when the sun shines again.

## An Unintended Reversal – Andrew Olmstead – Another effect shared by Andrew Thanks again

**Effect:** In order to read the identity of a selected card, the spectator is told to mentally turn a card they're picturing towards the performer. As a side effect of this mental process, the card is found physically reversed in the center of the deck.

### Why I Like This Trick:

I'm not the authority on magic or mentalism, but I know some people think these two branches of deception don't mix well in the same performance. I think this is only a problem when the effects created conflict with each other. Mental effects often get the spectator asking, "How did they know that?", while for magical effects it's "How did they do that?" Is your effect contained in the mind or does it spill out into the physical world? One common presentation for the following effect is to say "A mentalist reveals cards by naming them, and a magician reveals cards by doing [action xyz]". My humble opinion is that there is nothing interesting in this presentation. Additionally, by doing both effects, you are technically indicating you are neither a mind-reader nor miracle-worker. The lighthearted presentation below is an attempt to connect the mind-reading bit to the physical world, making the unified effect a magical one.

**Credits:** A multitude of card reversal effects which involve facing the pack.

### Script/Method:

1. Use a red deck.
2. Reverse the bottom card before starting the trick. Start spouting your favorite mind-reading nonsense as patter now.
3. Force a black card. I use the cull, but you can use your favorite method, as they say.
4. Under misdirection as the card is shown around, turn over the pack.
5. Holding the deck square, have the spectator return the card to the middle of the pack. If the cards are worn, it may be easier for you to return it. Make sure it is clear that you do not look at the card.  
(Position check: The top card is face down. Below it are fifty face up cards, with the selection face down in the middle.)
6. Ask them to picture an image of the card blown up in between you both. Draw a rectangle in the air and tell them you will attempt to see the image of the card.
7. Confidently say the card is red. When they say it is not, tell them all you see is a big red rectangle in the air. Wait a moment. They may realize that you are "looking" at the back of the card.
8. Say something to the effect of, "Oh, you're looking at the *face* of the card? You'll have to look at the back for me to see what the card is. Turn it around." When they laugh or turn the card around, half pass the bottom 51 cards. Now all of the cards are face down except for the selection.
9. Promptly reveal the card as if you can clearly make it out now. Take your applause. Set the cards down if you get a chance.
10. As an afterthought, mention that you'll have to turn the card back the right way around in the deck. Spread through the cards with the faces towards the spectator. This way when you get to their card, the back is towards them, which matches the image you told them to create. Turn the card around so they can see it and thank them for having a very active imagination.

**Notes on Method:** I actually use a different method, Hideo Kato's "Hands Off Reverse". It's a very clean force of a card and reversal published in the Hierophant. I'm not sure, but I think I heard about it when Hideo mentioned it once on the Magic Cafe. I'll perform it at the meeting if there's any interest. There are many card forces and almost as many card reversals. Use your favorite combination

## A Ramble though "Do Get The Name Right" by Zinger(Ralph Huntzinger)

I recently performed in three shows before magic enthusiasts, the Friday and Saturday night shows at the Portland Magic Jam and the dinner social of the Emerald City Wizards. Performing before magicians is different than before a lay audience but that's another ramble. The three opportunities gave me the pleasure (and in one case the horror) of working with different approaches to the role/job of Master of Ceremonies, "MC or Compère" -- one was excellent as an entertainer and MC, one was very good, and one needed an MC to get him on and off.

I cooled off and became rational after the terrible experience and started to rethink what would be required in an MC. (One irrational note to myself requires more thought, "perhaps regional conventions are setting new standards by accepting behavior lower and lower than previous standards."

Face facts, there are fewer and fewer places to gain "flight time" and "learn not to be bad." Other notes may arise as our 2017 public performance gets closer.)

But back to "MC-ing", I supplemented my self-centered experience as an audience member and performing artist by rereading the most concise statement I've seen on the subject, "Do get the name right (the pro. Guide to better compèring)" by John Wade, 1st published in Abracadabra (1984) with intro by Billy McComb. Because the obscure pamphlet is in few personal libraries, I have taken pieces quite liberally; please read the full publication if you plan on being an MC (compère).

Here's my short list of the tasks required of the theatrical role we describe as an MC:

- introduce acts,
- set the tone for the performances,
- move from highlighting one act to the next,
- possibly "frame" expectations of an act,
- fill time between acts,
- give announcements,
- recognize members of audience, and
- perhaps, do own short act.

Let me allow John Wade to present a couple of his views; I've only grabbed some views that compliment, supplement, or contradict my short list – I'd love to reprint all his comments, but ...

The first responsibility is to the audience, "Primarily the compère is the link between artists and audience. He is the unobtrusive host introducing his special guests at a party." "My analogy of the host at his party is quite valid. All those participating, those behind the scenes as well as those invited, should be relaxed and able to give of their best, unworried by technical hitches and possible personality clashes. Such a situation never happens by accident, but can only be avoided by hard work in preparation and planning, by the host."

"He will arrive well before the start of the show, during band call or rehearsal." "He will need a running order. ... which side [the artist] comes on and which side he goes off ... how many mikes, where placed and what height; what props or furniture he needs; what his last item is, and finally anything special the artist wants [said] about him."

"Half an hour before the time for the curtain to go up, our compère should be made-up and ready to go on. He'll have done this in order that should there be any last minute hitches, at least he won't have to cope with them while only half dressed. There can be tensions backstage and the few minutes leading to curtain time can be made a lot easier if artists, stage staff, musicians and management can rely on the reassuring figure of the compère, ready and prepared for any hazard that might appear."

"A compère will have to do a short spot early on in the show in order to establish himself with the audience. After that he must keep his appearances as brief as possible."

Continue on the next Page:

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"It is not a compère's function to --- show how versatile he is; be some sort of artist's labourer; announce the number of cars that need shifting, items of lost property found, or mislaid babies; not a vendor of ice-cream or nuts; he is not a critic, that is the privilege of the audience."

"A compère's job is complex enough without being a furniture remover as well." "Microphones play a major part in modern entertainment and the placing of them is something that must be discussed in detail before the show." "Most artists like to work as near as possible to the audience ... so only the compère can set a mike smoothly ... If an extra mike is needed the compère will take it on. If the act doesn't need the mike, the comère will take it off."

"To start with, I never start to introduce an artist until I can see him ready at the side --- and I tell him this beforehand. I'll keep on chatting until I get a 'read' signal, but usually I make sure he's ready even before I walk out to introduce him."

"Incidentally I don't believe it absolutely necessary for a compère to go on before every act. ... 'back-announce' them, getting them an extra round of applause possibly, before introducing the next artist. This sort of ploy saves minutes on a long show, helps the audience combat "compère fatigue", and saves you material."

I wish and hope all MCs and compères remember two points from Wade: "... link the artists entertainingly and smoothly." And "... present artist to the audience in an entertaining manner – that's all!"

This month I promised to say what it's like to bring Jeff McBride to town for a show and lecture combination!

Well, first, he's coming on March 12th and you can get tickets here:

<http://evanthx.ticketleap.com/>

I like magic. Obviously, I'm a magician, so I'd hope there is some affection for the art form there. I've always tried to have a magician in my Variety show every month - we've had other local magicians perform (Master Payne was in our February show!), we've had Las Vegas magicians perform, cruise ship magicians, even some magicians traveling the country who happened to be in town. Frankly the magicians I've been able to talk into performing in the Variety has really surprised me. And that's not even getting into some of the other variety acts we've had - Teatro ZinZanni headliners and much more. It's given me the confidence to feel like I can ask, why not?

I read in one of Jeff McBride's newsletters he was on a world tour. And I figured why not and emailed him to see if he was going to be anywhere near Seattle. At the time I was just thinking about a show, and was just curious to see if we could make it happen. He came back offering a show, lecture and workshop combination and honestly his terms are really designed to make it workable. He gets most of the ticket sales, that's what makes it worth his while, and we will basically just be breaking even - but that's OK. I really just wanted to see his show again!

The real issue was finding a venue. We had to work with his schedule, and he only had a few weekends available. We wanted an evening show, he normally does a 7pm show and a lecture afterwards. But our normal venue was booked in the evening, and could only do a day show. So we looked around but the only venues we found that we could make work were FAR more expensive - so we finally figured OK, an afternoon show it is! It was going to cost us over a thousand dollars more to move to a venue that could handle a 7pm show, so that just kind of forced the afternoon show on us. (So if you wonder why we did things the way we did them - that'd be it!)

That's also why this ended up happening at what might seem to be last minute - I was trying pretty hard to find other venues, but everything's slow! So it took a while to get everything settled with McBride, then it took a while to find a venue, then my business partner had some questions and those took a while, and then by the time we could announce a lot of time had passed. There's a lesson there but I'm not yet quite sure how to apply it - venues were just tough!

However he's been really easy and pleasant to work with. They gave us some press releases and a poster template, so we've been running those around. And as always everything depends on ticket sales, so ... feel free to pass that link around to your friends!

We're publishing this one to several places. We are going out to all the neighborhood blogs, online calendars, several email lists, and have put out a press release we're shopping around. Generating ticket sales is always the hardest and scariest part - not in the least because everyone buys tickets in the last week, so a week before a show things always look dismal. It makes it really hard to tell if you're doing well with a show or if you're going to bomb! And shows tend to be seasonal, so some months (January is a big example) ALWAYS do badly.

Which is why the next month will have to cover marketing ... something I'm not the best at, but I have a few tips that have helped!

Evan Reynolds

<http://www.evan.org/>

Two peanuts crossed the street. One was assaulted.

The other was turned into peanut butter, which made it assault and buttery.

Then the cops came and everything was nuts,  
but the found the culprit - he was a roasted.

## COOK'S CHALLENGE

February 2016

By Jim Rodgers

### Cook's Challenge – February

Our first Cook's Challenge performer at February's meeting was Sara Seigneuret. Sara started off with a handful of alphabet flash cards. She asked the audience to join her as she flipped thru the flash cards and, one letter at a time, spelled out the words 'Magic Money'. Then, the flash cards suddenly changed to a hand full of bills: Magic Money.

Next, Sara counted out 4 bills. (okay, they were fake bills, but you get the idea.) She took away 3 of them. When she counted the bills again, she still had 4. She repeated the same actions as before, only this time the 3 bills she took away were 3 different colors. And, just like before, she still had 4 bills left.

Back in January, Sara received a Cook's Challenge envelope that contained Bill Severn's book 'The Complete Book of Magic'. Sara select the two effects above, 'Magic Spell' and 'Rainbow Repeat Bills' from that book and made her own props for this performance.

At the end of her challenge, Sara kept 'The Complete Book of Magic' to add to her Magic library.

Our next performer was Rich Waters. Rich introduced 3 Chinese coins and a length of ribbon. He threaded the ribbon thru the holes in the centers of the coins. After an audience member verified that the coins were truly threaded on the ribbon, Rich slowly and methodically caused one coin to dissolve thru the ribbon.

The two remaining coins were shown to be still threaded on the ribbon and were verified by a spectator. Another spectator held them between his first finger and thumb. Rich pulled the ribbon, leaving one coin pinched between the spectator's fingers while the third coin stayed on the ribbon. Rich then caused the third Chinese coin to penetrate off the ribbon and then back on in mid-air. Finally, the third coin disappeared off the ribbon and reappeared with the other two coins held tightly in a spectator's hand.

The envelope Rich received at January's meeting contained a handwritten challenge that said:

"There's a book on your book shelf – you know the one. In it is a trick you said you'd learn SOMEDAY. Congratulations – today is SOMEDAY.

Your challenge is to learn that trick. If it's fairly simple, perform it at the next Club meeting. If it's more involved, give us a presentation of your progress so far. Either way, be prepared to discuss the moves or skills you needed to develop, the challenges you faced, your ideas on scripting, etc."

Many of you may recognize Rich's performance above as 'Charming Chinese Challenge' by Troy Hoosier. Rich claimed that he had been "meaning to work on this effect" for some time and so he used this challenge as motivation. 'Charming Chinese Challenge' can be found in Troy Hoosier's book "DesTROYers", but there is also an instructional DVD available.

Our third Cook's challenge volunteer didn't make it to the February meeting, so we hope to see his performance in March.

Three Card Joe  
 Joe Monti  
 Jumbo Three Card Monty  
<http://www.3cardjoe.com/>  
 Price \$112.00

Reviewed by Payne

This is the “Best Three Card “Monti” in the World”. Well at least that’s what the ad copy says on 3CardJoe.com. There you will also find stellar testimonials from such folk as Jeff McBride, John Carney and Jeff Hobson. Each affirming that, they too, believe this is the best three card monte that ever there was. So who am I to argue? It certainly is a fine, praiseworthy routine. The props are of a quality rarely seen these days. And the packaging makes you feel that you’ve purchased an effect worth twice the price.

But, the “Best Three Card “Monti” in the World”? Even I, Master Payne, who has “Histrionics a Specialty” emblazoned on my business cards would feel amiss to stoop to the use of such hyperbole in advertising this trick. Don’t get me wrong, “Three Card Joe” is good. It will certainly find a place in my working repertoire. It’s got that “Packs Flat, Plays Big” quality I so dearly love. It’s something that you can keep in your case as a backup trick as it takes up zero amount of room. But more than likely you will use this effect as a feature in your act. It has the rare ability of being able to be used as an opener, a closer or a stand-alone effect. It’s extremely versatile. But does this make it the “Best Three Card “Monti” in the World”?

Sure the cards are huge (8”X12”) with oversized pips so they can easily be seen in those typical living room, banquet hall, gymnasium venues your average performer finds themselves working in. For arena work or those who have secured a booking at the Radio City Music Hall might wish to invest in the larger 11”X17” set of cards. But just because they can be easily seen in the largest of venues does that earn them the “Best Three Card “Monti” in the World” award?

There are those out there who would say it does simply because of the quality of the prop and the ease of the routine. The 8”X12” cards are made of a high quality plastic (styrene I think). The faces and backs have been screen printed. A more professionally crafted prop would be hard to find. The 11”X17” cards I’ve been told are vinyl clad cardboard and are equally as durable and well produced as their smaller cousins. My only complaint about the cards is that the smaller set is somewhat translucent so you’ll have to watch your back lighting. Other than that these cards should last a lifetime of performing and stand up to the rigors of even the busiest of workers.

Mr. Monti has constructed a routine that is simple to master allowing one to concentrate entirely on the presentation instead of wondering if during this phase of the routine if the “ace” goes on top or the bottom of the stack, or if it’s now the time to flip the packet over or do that sidewalk shuffle move. Only three cards are used so there’s no trying to clumsily pass four or five cards off as only three or trying to hide double faced cards. But, “Best Three Card “Monti” in the World”?

Yes, it’s a well-structured routine. As Mr. McBride succinctly says, “3 Big Cards, 7 Big Laughs, 6 Applause cues, 3 HUGE Wows! A priceless Comedy Magic Routine. It has everything one could ask for in a magic routine. Well nearly.

Those wanting a magical transformation of the cards at the end of the performance like one finds with ‘Sidewalk Shuffle’ or Harry Anderson’s “Three Card Monarch” might find this routine somewhat wanting and thus not wish to elevate “3 Card Joe” to the status of “Best Three Card “Monti” in the World”.

But for those who realize that a perplexing transposition can play just as strongly as a transformation and not everything needs a “kicker” ending will, if not decree “3 Card Joe” as the “Best Three Card “Monti” in the World” at least place it very much towards the top of the very short list of entertaining three card monte routines.



## January 2016 MEETING

### January – Water, Water Everywhere...

The opening of the meeting was again Ralph Huntzinger performing as the Medieval/Renaissance magician Zinger the Magick. He asked if anyone have seen him pull nothing out of the air. He proceeded to reach and pull nothing and to emphasize, he reached out and again pull nothing and then spit on it. He then produced a silk from his bare hands and with some medieval style comedy patter produced a second bare handed silk production.

The theme for the night was "Water, Water Everywhere"

Craig Colombel led off with a demo of diminishing liquid. He explained how he used it as a running gag in his shows.

Evan Schuster brought out two books and had a spectator chose one and look at the last page to determine the number of pages in the book. A second spectator then determine what page to turn to. The first spectator looked at the first word on the page and Evan determine the thought of word. Another page was chosen and the last word on the page was read and Evan determine the word.

Brian Melicher had a glass goblet, a plastic cup and a bottle of water. He poured the water into the glass and it turn to wine, he poured the wine into the plastic glass and it turned back to water. He also showed the club the large (3 foot) plastic coke bottle he bought.

Two of the three volunteers of the Cook's Challenge were at the meeting and demonstrated how they handle the challenge. The write up on the Cook's Challenge for the meeting is written up elsewhere in this newsletter. Thanks to Jim for the write-up.

Ralph Huntzinger showed how to get into a 100-dollar bill switch without using a thumb tip. He shared some subtitles on the handling of the bills.

Payne talk about his performance at the Magic Castle. He performed 3 shows a day and got a good response. He felt it was a good experience.

The librarian challenge was for everyone to read cover to cover a magic book. Ralph Huntzinger was reading a book by Eric Lewis and gave us some history of the book and Eric Lewis. Club members then shared what books they were reading in the past month.

Tom Payne performed a routine of having rubber bands penetrated each other then had a spectator hold one band and Tom penetrated the band with another rubber band. He then did some linking and unlinking of the rubber bands.

Rich returned with a set of Jumbo cards, the fronts were postcard with pictures of different countries/cities. He had someone pick a card without him seeing it. Rich then tried to draw the picture on the postcard on a tablet. When he finished it was not the card. He then drew a box around the picture. The picture then was animated and the correct card with picture came out. He then removed the sheet of paper from the tablet and gave it out as a souvenir.

Lance Campbell performed a mentalism effect with a deck of cards. One person thought of a card, then another person thought of a number with a third picking another number. The two numbers were added together and the cards in the deck were dealt down to that number and the thought of card was at that number.

Jeff Dial took a card and tore it into quarters. He then had 4 people pick 4 cards and replaces and lost in the deck. The deck was spread and the 4 cards were face up, 2<sup>nd</sup> surprise all 4 cards were missing corners and the final climax was the 4 cards pieces all match the missing corners of the cards.

Remember, to visit the club's website, <http://www.nwringoffire.com> and also visit the clubs Facebook page:

<https://www.facebook.com/pages/Northwest-Ring-of-Fire/4296167377105973>

Richmond Beach Library

19601 21st. Ave. NW.

Shoreline, WA 98177

We have the room from 6:30 PM, and the meeting runs from 7:00 PM – 9:00 PM.

# Calendar of Events

## NWRF – 2016 Meeting Themes

Jan -- "All I got for Xmax was ..." Related to holidays, actual magic gift from holiday, "wished I'd received", previous year's magic gift, etc.

Feb -- "Water, water everywhere and not a drop to drink" Coleridge's poem directs us to liquid including dreary outdoor weather. Containers (bottles, glasses, bowls), liquid color changing, vanish & appear, etc.

Mar -- "There are more things in heaven and earth, Horatio, than are dreamt in our philosophy" Act I, scene 5 from Shakespeare's Hamlet suggest anything and everything except what is expected.

2016's "Aspect Themes":

Jan --- **Production and Multiplication** (quantity production)

Feb --- **Vanish** (most common in magic)

Mar --- **Color Change** (suitable for any object)

April --- **Transposition or Substitution** (object travels or changes places)

May --- **Transformation** (object changes to another object)

June --- **Penetration** (solid through solid, including Ties, Releases, and Escapes)

July --- **Restoration** (mending a mutilated object)

Aug --- **Diminishing** (object diminishes in size or shape)

Sept --- **Growing** (object becomes bigger, longer or larger)

Oct --- **Deterioration** (often in comedy and pseudo-psychic effects)

Nov --- **Mental Magic** (Divination, ESP, Mind reading, Telepathy, etc.)

Dec --- **Levitation** (rising, floating, flying or suspended objects)

**Make sure to check the website for upcoming events and lectures.**

**HTTP:** [//WWW.NWRINGOFFIRE.COM/INDEX.HTML](http://www.nwringoffire.com/index.html)

**FACEBOOK :** [HTTPS://WWW.FACEBOOK.COM/PAGES/NORTHWEST-RING-OF-FIRE/429616737105973](https://www.facebook.com/pages/Northwest-Ring-of-Fire/429616737105973)

## **Christian Engblom Joins The Can-Am Conjuring Lecture Series**

Christian Engblom is a magician who became known to cardicians around the world for the creation of a unique move, the anti-faro, an extraordinary move that literally unshuffles the deck.

The award winning Engblom (one of the three “Fat Brothers,” alongside Dani DaOrtiz and Miguel Angel Gea) has had an interesting and varied career in magic, having performed throughout Europe and the United States (and now Canada). He specializes in close-up magic as well as card magic, and spends a good deal of his time performing at corporate events, private functions, on cruise ships, on TV, and at festivals and convention all around the world.

As a competitor, Christian has won a variety of awards for his close-up magic, including the coveted Close-up Finnish Championships in 2003.

Since 1999, Christian has participated in Las Jornadas de Cartomagia de El Escorial, in Spain (only for invited participants). Since 2001 he has lectured for magicians all over the world, and in 2008, he joined as visiting lecturer for the Gran Escuela de Magia Ana Tamariz magic school in Madrid.

He has performed multiple engagements at the Magic Castle in Hollywood, and most recently participated in the Genii Convention in Orlando, Florida where both his performance and lecture were met with standing ovations.

It is with great pride that we have been able to bring his lecture to the Pacific Northwest on the 2016 season of The Can-Am Conjuring Lecture Series.

### **Christian Engblom Seattle Lecture**

April 9th, 2016

2:00 PM

Shawn O'Donnell's (lower level)

122 128th St. SE

Everett, WA

### Magic Shops in the Area

Below is a list of the Magic shops in the Area. None have paid for this listing and if anybody knows of others let me know and I will list them.

#### Seattle's Market Magic Shop

Pikes Place Market  
1501 Pike Place #427  
Seattle, WA 98101

[www.marketmagicshop.com](http://www.marketmagicshop.com)

(A store that many know about. In existence for 30 years)

#### Terjung's Studio of Gifts

4547 Calif. Ave SW  
Seattle, WA 98116

(This is a gift store with a counter in the back where they sell magic)

#### Lakewood Costumes

5932 Lake Grove ST SW  
Lakewood, WA 98499

<http://www.clownshop.com>

(Mainly Costumes and Clown items, they have a counter where they sell magic)

#### Dave's Killer Magic Shop

1707 Main Street  
Vancouver, WA 98665  
360-448-9022

#### Brian Cook's

[WWW.MAGICCRAFTER.COM](http://WWW.MAGICCRAFTER.COM)

#### South Seattle Magic and Novelty

9460 Rainier Ave S  
Seattle, WA 98118  
206-321-1291

#### FunkyFun Magic Shop

Capital Mall  
625 Black Lake Blvd  
Olympia, WA, 98502  
<http://Funkyfunmagic.com>  
[Funkyfunmagic@gmail.com](mailto:Funkyfunmagic@gmail.com)

### Magical happenings

**Magic Monday!** Magic Monday is an hour of magic, conjuring, & prestidigitation which stars magicians from the Northwest region on the second Monday of each month. Location: Ravenna Third Place Books in the Ravenna neighborhood of Seattle. 6504 20<sup>th</sup> Ave. NE, Seattle, WA. Time: 7-8pm Magic Monday is not only a great place to see local magicians doing what they do best; it is also a great place for YOU to perform. It happens the second Monday of each month. If you want to hone your magic skills, get in touch with Mark Paulson, the producer of this venue ([mark2061@yahoo.com](mailto:mark2061@yahoo.com)). It is a wonderful chance to perform for an appreciative audience. It's been standing room only all year.

**March 14, 2015**

**Mark Paulson**

**Philemon Vanderbeck**

**Josh Cizek**

**Master Payne**

**April 11, 2015**

**Mark Paulson**

**Jim Earnshaw**

**Craig Friedman**

**Jeff Dial**

**Master Payne**

If you wish to perform contact Mark at:

[mark2061@yahoo.com](mailto:mark2061@yahoo.com) or on Facebook at

<http://www.facebook.com/thirdplacebooksmagicmonday?ref=ts>

### **Illusion Factory Now known as "That's Impossible Presents" (Seattle's Best Magicians)**

Delancey's on 3<sup>rd</sup> 810 S 3rd St Renton, WA

1<sup>st</sup> Saturdays of the month. Doors open at 7:45pm

Food, Drinks Close-up Magic 8-9 pm

Emcee Tim Flynn

Stage Show 9pm. \$10/\$15

Call Seattle Juggling and Magic shop

206-859-8363

See the write up on the Illusion Factory on the page above

**March 15th, 2016, at 7:30 PM**

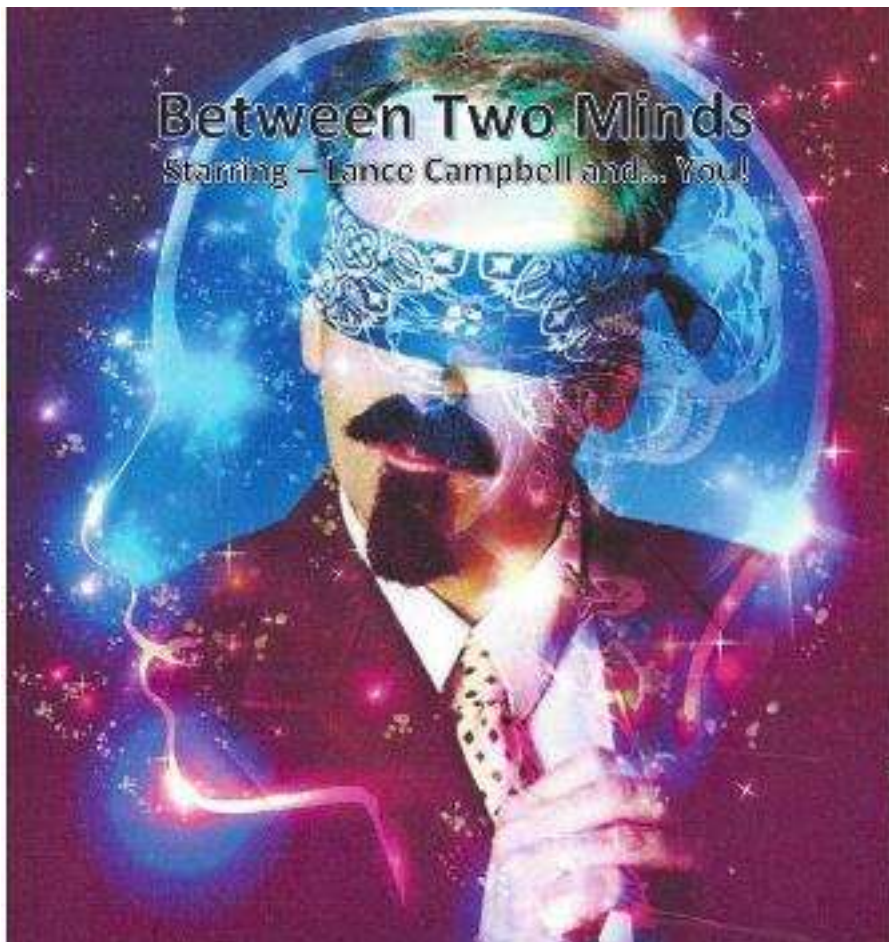
**Between Two Minds**

Starring Lance Campbell

Doors open at 7:00

Sanctuary at Admiral  
2656 42nd Ave SW.  
Seattle, WA 98116  
Only \$15.00

[Click Here for Tickets](#)



Sanctuary at Admiral  
2656 42<sup>nd</sup> Ave SW. Seattle WA. 98116

Tuesday March 15<sup>th</sup> 2016 7:30pm (doors open at 7:00)

**\$15.00** <http://www.brownpapertickets.com/event/2508404>



**Article from Evan Shuster. He is in charge of producing the club's lectures. Let The Lectures Begin!**

On Saturday, January 23<sup>rd</sup>, Jamy Ian Swiss performed an exclusive "Seattle only" lecture, which served as an unofficial kick-off to the current season. Following on the heels of that lecture we welcomed Kainoa Harbottle in February for the official start of The Can-Am Conjuring Lecture Series of 2016. Both lectures were well-attended, which is an encouraging sign (and much appreciated).

Each of the lectures offered a good variety of material (mostly cards and coins), and peppered in an excellent amount of performance technique, crediting and history.

The rest of the line-up for this season is a stellar cast of well-seasoned, world-class, professional magicians. Over the next 10 months you will have the opportunity to enjoy the work of Christian Engblom, Daryl, Diamond Jim Tyler, and John "Handsome Jack" Lovick. We may even have a surprise guest or two along the way.

Thanks to all of you who support the tour and keep live magic alive and well in Seattle. For more information on The Can-Am Conjuring Lecture Series please visit our website at <http://nwringoffire.com/lecturers.html>



**March 12th - 13th, 2016**

## **Jeff McBride Show, Lecture and Workshop**



Magician Jeff McBride will present his Las Vegas style magic show "Magic UnMasked" for one day only at 1pm, March 12th.

Following the show, McBride will present a special 'for magicians only' lecture, teaching some of his unique professional secrets, based on his new book "The Show Doctor."

The following day, McBride will be joined by a small group of local magicians for his "Super Session Workshop," a kind of one-day Hogwarts school for performing magicians.

Phinney Center  
6532 Phinney Ave N.  
Seattle, WA